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Emil Petrovics (1930-2011) was an award-winning, prominent music figure in the history of Hungarian music. Known primarily for his one-act opera *C'est la guerre*, Petrovics also wrote film music, an oratorio, a string quartet, and numerous instrumental and vocal works. Among his instrumental music, *Concertino* is the only solo work Petrovics ever composed for solo trumpet with orchestra. Significant professional posts for Petrovics included professor of composition and conducting at the Franz Liszt Academy of Music, musical director of the Petöfi Theatre in Budapest, president of the Hungarian Association for Copyright Protection, and director of the Hungarian State Opera. In addition, Petrovics was a member of the Hungarian Parliament.

The purpose of this study is to promote the work of Emil Petrovics through a performance edition of *Concertino* transcribed for brass ensemble. A secondary purpose of this study is to provide insight into the compositional process of Petrovics with the support of personal interviews with the composer prior to his death. The document presents a biographical sketch of Petrovics, a brief description of the three-movement work, and includes the arrangement of the *Concertino* for brass ensemble.

Trumpeter Gyorgy Geiger and the Budapest Radio Symphony Orchestra commissioned the orchestral version of *Concertino* by Petrovics in 1990. Editio Musica Budapest published a piano reduction of *Concertino*, but the orchestral score was not published. Special permission to arrange the work was required and subsequently granted by the composer and EMB in December 2010.

Although the trumpet solo line to *Concertino* has remained the same as the original, the accompaniment was rescored from woodwind and string instruments to brass and percussion instruments. Occasionally, parts that are not possible to play on brass instruments because of range, speed, or other technical difficulties are accomplished in the percussion lines.

Prior to his death in June 2011, Petrovics reviewed the transcription of the first movement of *Concertino*. He suggested the addition of string bass to the orchestration of the accompaniment, making it unique from other brass ensemble arrangements, and he hoped that this arrangement would inspire a performance in Budapest someday.

*CONCERTINO* FOR TRUMPET BY EMIL PETROVICS (1930-2011):

A TRANSCRIPTION FOR BRASS ENSEMBLE

by

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Approved by

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Committee Chair

## APPROVAL PAGE

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## CHAPTER I

### AN INTRODUCTION TO EMIL PETROVICS

Emil Petrovics (1930-2011) was an award-winning, prominent music figure in the history of Hungarian music. Known primarily for his one-act opera *C'est la guerre*, Petrovics also wrote film music, an oratorio, a string quartet, and numerous instrumental and vocal works. Among his instrumental music, *Concertino* is the only solo work Petrovics ever composed for the trumpet with orchestra. Petrovics was also a respected conductor and professor of composition. In 1969, Petrovics served as a full-time professor of composition and conducting at the Liszt Academy of Music in Budapest. He eventually was appointed head of the composition department and held that position from 1978 through 1995. Petrovics' cousin, Kinga Gaspers (b.1945), aptly described her close relative's position in the world of music:

I was not totally aware of the extent of his popularity in Hungary and Europe. Really, it was in the last twenty years that I have realized his accomplishments during those years as an artist and a composer. In Hungary he is known everywhere and is very much respected as a contemporary composer and he is looked upon as a great treasure...In Hungary they perform his works regularly. They used to perform them a lot when he was younger, that period between the 60s and the 90s. What I didn't realize but I learned was that his works were played all over Europe and he won many prizes. So in that sense he is a well-accepted composer of the twentieth century. America knows very little about him...but music is a universal language and so in the last few years, a local orchestra here in Scottsdale, Arizona commissioned him in 1994-95 to write a work for their twentieth anniversary and he wrote a Cantata called *Pygmalion*.<sup>1</sup>

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<sup>1</sup> Gaspers, Kinga Nijinsky, Personal Interview, January 7, 2011, pg. 1.

At the age of five, Petrovics was deeply inspired after attending his first concert featuring Beethoven's Symphony No. 5. At age eleven, Petrovics began serious piano study with his mother following their immigration to Budapest, Hungary from Serbia. As a teen after World War II, Petrovics played in bars and restaurants, accompanied dance schools, and performed at couple's dance parties. Formal music study did not take place until 1951, when the twenty-one year old Petrovics studied with Ferenc Farkas (1905-2000) at the Franz Liszt Academy of Music in Budapest. Petrovics held significant professional posts including musical director of the Petöfi Theatre in Budapest (1960-1964), president of the Hungarian Association for Copyright Protection (1983), and general director of the Hungarian State Opera (1986-1990 and 2002-2005). Additionally, Petrovics was a member of the Hungarian Parliament from 1967 to 1985.<sup>2</sup> In his later years, Petrovics read an extensive amount of Hungarian literature and world literature and he also wrote political and musical essays. Petrovics wrote a monograph for Maurice Ravel that was published in Hungarian by Gondolat in 1950. *Tekintet*, a Hungarian journal for literature and the arts, published Petrovics' last article, "The Apocalyptic Annihilation of the Art of Music" on December 31, 2010, only six months prior to his death on June 30, 2011.<sup>3</sup>

In an interview conducted on January 7, 2011, Petrovics described intimate details of his life's journey and provided insight into his compositional processes, specifically the methods he used to write *Concertino*. In another interview on April 6, 2011, he

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<sup>2</sup> János Kárpáti and Péter Halász. "Petrovics, Emil." *Grove Music Online. Oxford Music Online*. March 1, 2011 <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/21481>>.

<sup>3</sup> Petrovics, Emil, "The Apocalyptic Annihilation of the Art of Music," *Tekintet*, January/February 2011.

approved and supported the transcription of *Concertino* for brass ensemble and offered suggestions that were implemented throughout the three-movement work. After reviewing the first movement in its entirety on April 6, 2011, Petrovics stated:

There are a few minor details that are not really significant or worth discussing because everything else looks good. Perhaps a Hungarian Brass Orchestra group would ask for a performance from you. I am very pleased with the whole thing and I do not need to see the rest until it is completed.<sup>4</sup>

Petrovics had expressed excitement since his initial letter of approval and his support and suggestions after seeing the first movement were invaluable throughout the process of completing this document (See Appendix B).

Trumpet soloist Allyson Keyser (b. 1984), accompanied by the Richmond Brass Consort, performed a world premier of the first movement of *Concertino* for trumpet with brass ensemble accompaniment on October 11, 2011 during BrassFest at Virginia Commonwealth University in Richmond, Virginia (See Appendix A). Petrovics planned to attend the premier as long as he was in good health. In the April 6 interview he stated, “Once there is a program, a performance, I would like a copy of it.”<sup>5</sup>

### **Purpose and Processes**

The purpose of this study is to promote the work of Emil Petrovics through a performance edition of *Concertino* transcribed for brass ensemble. This study provides insight into the compositional processes of Petrovics with the support of personal interviews with the composer prior to his death. The document presents a biographical

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<sup>4</sup> Petrovics, Emil, *Personal Interview*, April 6, 2011, pg. 16.

<sup>5</sup> Ibid.

sketch of Petrovics, a brief description of this three-movement work, and it includes the transcription of *Concertino* for brass ensemble.

Although Petrovics is known as a treasured composer in Hungary, his music is not performed with any regularity in North America. The setting of *Concertino* for brass ensemble is intended to draw attention both to this solo work and also to Petrovics' importance as a composer. Because the orchestral version of *Concertino* was never published, special permission to arrange the work was required and subsequently granted by the composer and Editio Musica Budapest in December 2010 (See Appendices B and C). A certified copy of the original orchestral score was made and sent by Editio Musica Budapest on February 17, 2011. The brass ensemble transcription of Petrovics' *Concertino* relied primarily upon the certified copy of the orchestral score.

Limited scholarly material in English about the composer is available, making interviews with Petrovics and his cousin Kinga Gaspers invaluable during this project. As stated previously, the first interview occurred on January 7, 2011, in Phoenix, Arizona at the home of Gaspers, whose understanding of both Hungarian and English languages allowed her to translate the interview in its entirety. The composer was interviewed at his home in Budapest through the use of Skype, an internet program that allows for video conferencing. Another in-depth interview, including a review and suggestions for changes of the brass ensemble transcription of the first movement, was conducted on April 6, 2011. Correspondence with Petrovics continued through the use of email, phone, and video conferencing until his passing, when extensive communication continued with

Gaspers. Petrovics' planned attendance at the premier of *Concertino* for trumpet and brass ensemble was prevented by his untimely death.



## CHAPTER II

### THE BACKGROUND AND SUCCESS OF EMIL PETROVICS

#### **Petrovics' Early Years**

Emil Petrovics was born on February 9, 1930, in Serbia, Yugoslavia. His maternal grandfather, Joseph Weninger, was the choirmaster and church organist at a Catholic Church in Nagybecskerek. Elizabeth Weninger, Petrovics' mother, was a talented piano player and was one of eleven children. Music was a part of every day life for the Weninger family, and although Petrovics' father, Jovan Fri Petrovics, was a journalist and not a professional musician, the tradition of performing music continued with Emil.<sup>6</sup>

Petrovics attended his first concert at the age of five, hearing Beethoven's Symphony No. 5. This musical experience caught the attention of this young boy inspiring him to appreciate music at a more serious level. A short time later, he attended a performance of the opera *Carmen* that he thoroughly enjoyed and upon which he reflected:

I specifically remember being taken to my first concert when I was five years old and it was Beethoven's 5<sup>th</sup> Symphony that they played with a German conductor. Pretty soon after, about the same time, they took me to see *Carmen*, that was my first opera and to this day I'm surprised I was not bored. They had so many good ditties that I still remember it.<sup>7</sup>

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<sup>6</sup> Petrovics, Emil, *Personal Interview*, January 7, 2011, pg. 1.

<sup>7</sup> Ibid.

Although these musical experiences were Petrovics' first memorable ones, music itself was nothing new to him. His maternal grandfather was a church musician, choirmaster, and organist. Most notably, the males on his mother's side of the family all became professional musicians. Several of his uncles performed light entertainment (or popular) music in bars and restaurants in addition to serving as organists in churches. Petrovics, however, was inspired less by popular music and influenced more by the serious music played by his mother on the piano.<sup>8</sup>

His father, as a youth, listened to Balkan or Serbian folk music. Although he sang and could play the guitar, his father never pursued music professionally, and he became a journalist.<sup>9</sup> Petrovics was exposed to a substantial amount of sacred music because his paternal grandmother frequently took him to the Greek Orthodox Church where he heard beautiful chants. This music differed greatly from the church music heard at the Roman Catholic Church where his mother and her family worshipped. Petrovics strongly believed his exposure to all types of different musical experiences and styles helped to increase his musical capabilities.<sup>10</sup>

During the height of World War II, eleven-year old Emil Petrovics and his mother immigrated to Budapest, Hungary. His mother remarried to an electrical engineer, and young Petrovics began to study the piano with his mother. During his early teen years he lived in a basement during heavy bombings. Petrovics stated that the sense of survival impacted and inspired his musical ideas.

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<sup>8</sup> Ibid, pg. 2.

<sup>9</sup> Ibid.

<sup>10</sup> Ibid.

I wasn't thinking about music or anything else except surviving...everybody was thinking about surviving...so that necessity, that feeling of survival left an impact on me.<sup>11</sup>

### **Formal Education in Music**

In 1951, at the age of twenty-one, Petrovics began more formal studies under the tutelage of Ferenc Farkas at the Franz Liszt Academy of Music in Budapest. There, he studied composition, orchestration, and counterpoint, as well as the study of folk music with Zoltán Kodály (1882-1967) until his graduation in 1957.<sup>12</sup> During the first part of the 1950s, Petrovics was the conductor of the Budapest Szikra Printing Company's Orchestra. His first important work was his String Quartet, published in 1959, and it won an award at the Liège Competition.<sup>13</sup> During that same year, he wrote *Four Self-Portraits in Masks* for harpsichord.<sup>14</sup> From 1960 to 1964 Petrovics was musical director of the Petöfi Theatre in Budapest and in 1964 he was appointed professor of dramatic and film arts at the academy. In 1969, he became a full-time professor of composition and conducting at the Liszt Academy of Music and was promoted to head of the composition department, serving from 1978 to 1995.<sup>15</sup> Other positions Petrovics held include serving as the president of the Hungarian Association for Copyright Protection in 1983, the

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<sup>11</sup> Ibid, pg. 3.

<sup>12</sup> Ibid, pg. 16.

<sup>13</sup> János Kárpáti and Péter Halász. "Petrovics, Emil." *Grove Music Online*.

<sup>14</sup> Gaspers, Kinga Nijinsky, *Personal Interview*, pg. 5.

<sup>15</sup> János Kárpáti and Péter Halász. "Petrovics, Emil." *Grove Music Online. Oxford Music Online*. March 1, 2011 <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/21481>>.

general director of the Hungarian State Opera from 1986 to 1990 and again from 2002 to 2005, and a member of the Hungarian Parliament from 1967 to 1985.<sup>16</sup>

### **Awards and Major Works**

Petrovics received several awards throughout his lifetime. Some of his most notable prizes include the Erkel Prize (1960 and 1963), the Kossuth Prize (1966 and 2006), and the Bartók-Pásztory Prize (1993). Petrovics' most notable pieces are his Flute Concerto, his String Quartet, and his one-act opera *C'est la guerre*, which established his musical reputation rapidly.<sup>17</sup> Petrovics initially doubted his capabilities following his appointment as a composer by the Hungarian government, until the success of his first opera, *C'est la guerre*, which gave him confidence in his compositional qualifications.

I could not become a journalist; I was forced to study music. Which in the end turned out to be a good thing because this is how I discovered that I should be a composer because I had a talent for it and I could do that very well.<sup>18</sup>

Despite his desire to become a journalist like his father, Petrovics realized the government had chosen the appropriate profession. The opera was first broadcast in 1961, staged in the Hungarian State Opera in 1962, and was well received by large audiences. Productions took place in the cities of Oberhausen, Nice, and Sarajevo.<sup>19</sup>

After producing a series of instrumental works, Petrovics composed a large-scale oratorio, *Jónás Könyve* (The Book of Jonah). He staged his first full-length opera, based

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<sup>16</sup> Hungarian Music Information Centre Copyright | © 2003-2011, Budapest Music Center. <<http://info.bmc.hu>>.

<sup>17</sup> Petrovics, Emil, <<http://www.oxfordmusiconline.com>>.

<sup>18</sup> Petrovics, Emil, *Personal Interview*, pg. 3.

<sup>19</sup> Petrovics, Emil, <<http://www.oxfordmusiconline.com>>.

upon Dostoyevsky's novel *Crime and Punishment* in 1970. His later works include several cantatas based on Hungarian texts and world literature, the primary theme being that of loneliness, and with an underlying feeling of loss of values and death.<sup>20</sup>

### **The Later Years**

Petrovics explained that most styles of music he composed were enjoyable to him. "I write every piece for my own enjoyment."<sup>21</sup> Although Petrovics composed film music primarily to generate income, he was grateful for that experience because he was able to experiment with an additional genre of music.<sup>22</sup> Petrovics' goals in his writings were clear:

With my compositions I would like to continue to, and I have always wanted to, cause joy and happiness for people. The written word, things that I write, literary works and so forth, I would like to force people to think a little bit, do a little more thinking about life and what it's all about.<sup>23</sup>

Although Petrovics' compositional style changed and developed throughout his career, he stated that he was more adventurous with his craft in his youth, but became more careful in later years, similar to other composers who lived before him including Bach.

Every composer changes through the years, for example Bach was a lot more brave in his youth and then he became more careful, but it happens that a young composer isn't very careful and then they become more brave in their style of composition. Usually what happens is when they are brave

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<sup>20</sup> Ibid.

<sup>21</sup> Petrovics, Emil, *Personal Interview*, pg 7.

<sup>22</sup> Ibid, pg. 8.

<sup>23</sup> Ibid, pg. 9.

they write great things, composers in general, and then they become more stupid. Fortunately we don't know about those that become stupid.<sup>24</sup>

Petrovics believed that composers often transform the type of music they write based on what life demands of them. As stated previously, he wrote music for television, radio, and film in Hungary. Although these compositions were not his professional preference, he did benefit from the fact that composing for film, television, and radio had a quick turnover between the compositional process and the final production.<sup>25</sup>

Petrovics proved to be quite gifted and resourceful at composing these production works, although he preferred more traditional genres. The most notable of his films was “Pál Utcai Fiúk” (The Boys of Paul Street). Originally a novel by Ferenc Molnár, this film was an Academy Award nominee in the mid-1970s for best foreign film.<sup>26</sup>

### **Personal Life**

Petrovics married three separate times. He married his first wife, Judith Szentoléri, in 1957 and remained married for five years. In 1963, he married Erzsi Galambos, and they birthed a daughter, his only child, Eszter Petrovics, who today is a successful television director and editor in Budapest. After twenty years of marriage, Petrovics and Erzsi Galambos divorced and he later wed Eva Burnovszky, but divorced five years later.<sup>27</sup>

Petrovics' most proud achievements in life were his daughter and his granddaughter and his most prized musical accomplishment was his first opera, *C'est la*

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<sup>24</sup> Ibid, pg. 7.

<sup>25</sup> Ibid, pg. 8.

<sup>26</sup> <<http://info.bmc.hu>>.

<sup>27</sup> Petrovics, Emil, “Autobiography.”

*guerre*. In his free time, Petrovics was an avid reader, mostly of American and World Literature. He wrote a monograph for Maurice Ravel in 1961, authored his own monograph in two large volumes in 2001, wrote many articles for journals about mostly music, but also politics, and he had a specific interest in how politics and modern technology affect music of the 21<sup>st</sup> century.<sup>28</sup> As stated previously, Petrovics' last published article was entitled *The Apocalyptic Annihilation of the Art of Music* published in the January/February 2011 edition of the Hungarian art and literature journal *Tekintet*. His cousin, Kinga Gaspers, translated the article to English, but it has yet to be published.

### **Influences**

The composers who influenced Petrovics substantially are W.A. Mozart (1756-1791), Frederic Chopin (1810-1849), Giuseppe Verdi (1813-1901), Béla Bartók (1881-1945), and Igor Stravinsky (1882-1971).<sup>29</sup> Johann Sebastian Bach is credited by Petrovics for being “the creator of music.”<sup>30</sup> He was greatly inspired by William Shakespeare. Prior to his death, Petrovics composed a book of songs, *Poems from Plays*, for female voice and piano, setting the lyrics from several of Shakespeare's works including *Willow Song*, *Fool's Ditty*, *Ophelia's Lament*, *Chanticleer's Ditty*, *Ting-a-ling*, *Death Knell*, and *Wintry Farewell*.<sup>31</sup> The work was completed in November, 2010 and published by Kontrapunkt in 2011 with English translations by Kinga Gaspers.

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<sup>28</sup> Petrovics, Emil, *Personal Interview*, pg. 5.

<sup>29</sup> Ibid.

<sup>30</sup> Ibid.

<sup>31</sup> Petrovics, Emil, *Shakespeare Song Book*, Kontrapunkt Music, 2011.

Ferenc Farkas, Petrovics' former professor at the Franz Liszt Academy, substantially influenced his compositional style. Petrovics, however, never considered himself a great performer.

I do not have the build, the wherewithal, to be a performing artist because I worry too much, I am too concerned and excited. So as long as I'm not in the limelight I am okay...I have the security to know that people like you, who perform my work well and the limelight wasn't on me, so on most of my CD's I conducted because I was relying on the musicians.<sup>32</sup>

Petrovics did not have to worry when he was given the opportunity to write a trumpet concerto for Gyorgy Geiger and the Budapest Radio Symphony Orchestra. He knew Geiger well and acknowledged his brilliant playing abilities; he wanted this piece to display the virtuosic capabilities of Geiger, most notably in the cadenza of the third movement, which was written with the help of Geiger.<sup>33</sup>

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<sup>32</sup> Petrovics, Emil, *Personal Interview*, pg. 6.

<sup>33</sup> Ibid.



### CHAPTER III

#### *CONCERTINO* FOR TRUMPET AND ORCHESTRA

##### **A Commissioned Work**

The original manuscript of *Concertino* by Emil Petrovics was written for trumpet and orchestra in 1990. Trumpeter György Geiger (b. 1944) and the Budapest Radio Symphony Orchestra commissioned the work in the summer of 1990. Petrovics was elated when first approached to write a new work for solo trumpet and orchestra.

The best inspiration that comes from within is influenced by something from the outside, by someone that has asked you to do something for them. When I am asked to write something, like when I was asked by György to write a concerto, I ask myself, ‘Can I do this? Do I have enough knowledge about the trumpet?...do I have an idea?...can I say something?...is there something I want to say?’ If not, I will not write it. In my opinion the Haydn Trumpet Concerto is the best one ever written. The most important thing is do I have a little something, an atom of an idea, and then I build on that. It’s not external, it’s internal...It is up to the performer to perform it and give it over to the world through one’s own interpretation.<sup>34</sup>

Geiger and the Budapest Radio Symphony Orchestra premiered the work on April 30, 1991 (See Appendix D).

Geiger graduated from the Béla Bartók Conservatory of Music and the Franz Liszt Academy of Music. He held the principal trumpet position in the Budapest State Opera Orchestra for four years before his appointment as the principal trumpet of the

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<sup>34</sup> Petrovics, Emil, *Personal Interview*, pgs, 8, 13.

Budapest Radio Symphony Orchestra. He has taught at the Franz Liszt Academy of Music since 1979 and he has three solo albums published by Hungaroton, including his Compact Disc entitled “Hungarian Contemporary Trumpet Concertos,” published in 2004, which features Petrovics’ *Concertino* for trumpet and orchestra.<sup>35</sup>

### **The Compositional Process**

Petrovics described his creative process for composing a new piece in an interview on January 7, 2011:

As we all know, nature is full of sounds, not necessarily musical, but different sounds. What music is different from that, is that it is set in time and it grows like a plant, it opens up. It starts with a seed, a thought, an idea, and then it develops and blossoms into a work.<sup>36</sup>

Petrovics believed that a composer develops the seed of a work, and then, after expanding upon that idea, the vital element is the success, hearing that the plant or product is effective. He stated that when he retired from teaching and directing, he could be devoted to reading and thinking and even going “for a stroll.”<sup>37</sup> Upon accepting a commission, Petrovics researched and read about the theme or idea for the work:

Either the idea comes or it doesn’t. You have to program your day, adjust your day so that you don’t eat lunch every day at the same time and you have to decide what is most important, and then put time aside for that. I do think about the topic that I am going to cover and then go about it that way.<sup>38</sup>

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<sup>35</sup> Geiger, Gyorgy, Naxos Digital Services Ltd, 2011 <<http://www.naxos.com>>.

<sup>36</sup> Petrovics, Emil, *Personal Interview*, pg 13.

<sup>37</sup> Ibid, pg. 10.

<sup>38</sup> Ibid, pg 10.

In his *Concertino*, Petrovics was determined to accentuate Geiger's colorful and fantastic playing, displaying a conversation between the trumpet and orchestra.<sup>39</sup>

### **The Process of Arranging *Concertino* for Brass Ensemble**

Because the orchestral version of *Concertino* was never published, special permission to arrange the work was required and subsequently granted by the composer and Editio Musica Budapest in December 2010. As stated previously, Editio Musica Budapest sent a certified copy of the work on February 17, 2011. Editio Musica Budapest also published the trumpet and piano edition of *Concertino* in 1992.<sup>40</sup> The brass ensemble transcription of Petrovics' *Concertino* relied primarily upon the orchestral score.

Although the solo trumpet line to *Concertino* for trumpet and brass ensemble remained the same as the original, all of the accompaniment music was restructured from mostly woodwind and string instruments to brass and percussion instruments. In several instances, parts are not playable on brass instruments because of range, speed, or other technical difficulties and they were rescored as percussion lines for the xylophone, marimba, and vibraphone. For example, in the first movement, measure 22 to measure 39, the flute, oboe, and clarinet lines are scored for the xylophone. The trumpets also double the triplet figures in this section, but an octave lower to suit the physical restrictions of the instrument. The use of the xylophone enables the upper pitches in the score to remain a part of the overall musical fabric.

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<sup>39</sup> Petrovics, Emil, *Let's Listen to it Together, Bartok Radio*, Budapest, January 31, 2008.

<sup>40</sup> Petrovics, Emil, 1992, *Concertino for Trumpet and Orchestra (piano reduction)*, Editio Musica Budapest.

As stated previously, many of the quickly moving, upper tessitura parts are scored in the C trumpets. Most often this is transcribed from the upper woodwind and violin parts. The horns have retained, for the most part, their original lines, and were the only brass parts that relied on the original orchestration of *Concertino*. Two trombones, most often playing in unison octaves, assume the role of the bassoon part in the original score. A euphonium is included in this edition to provide more rhythmic flexibility in the low range. Although the range of the viola and cello parts in the original score are similar to the trombone, the euphonium can accomplish rapid passages more successfully than the trombone because of the use of valves. The tuba doubles the bass line, because as stated previously, Petrovics himself requested that the arrangement include the string bass.

On April 6, 2011, less than three months prior to Petrovics' death, he saw and reviewed the first movement of the brass ensemble transcription. He said:

The string bass would be appropriate to add. One time in Venice, I heard an American group, some military brass orchestra...100 member brass orchestra and they had a string bass, and it was an unforgettable experience.<sup>41</sup>

His request to include the string bass adds a unique timbre to the group with light and airy qualities in the pizzicato notes, making the brass ensemble transcription unique. Aside from adding the string bass part to the score, he had concerns of the physical capabilities of the mallet percussion parts, most notably when transferring upper string lines in sixteenth note octaves to marimba, xylophone, and vibraphone parts. In response to his suggestions, many changes were made to the percussion lines throughout all three

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<sup>41</sup> Petrovics, Emil, *Personal Interview*, pg. 12.

movements to accommodate the practical range of instruments and the physical restrictions caused by the difficulty of these passages.

### **A Descriptive Analysis**

#### **Movement 1- *Allegro Molto***

The first movement of *Concertino* for trumpet and orchestra, titled *Allegro Molto*, has a quick tempo with exciting material, returning to the original roots of the brass instrument, the fanfare. The fanfare presented at the very beginning of the work is staged as a cadenza, giving the trumpet player liberty to push forward and pull back where desired. The tempo of this movement is in common time while the metronome marking is 60 to 64, utilizing a half note pulse.

The opening unaccompanied trumpet solo fanfare consists of wide intervals, specifically D5 to G5 and travels to the unexpected D-flat 5 as opposed to D5 natural. The composer, however, resolves to the perfect fifth D5 but keeps the listener in suspense by alternating back and forth between the tri-tone and the perfect fifth. The tonal center is D, thus making the tri-tone leap of G to D-flat serve as the leading tone to the tonal center. The prominence of D-flat in this opening trumpet cadenza is never fully resolved until the D marks the ensemble entrance at measure 20. Following the fanfare, the first movement develops into a traditional sonata form.

The use of triplet eighth-note figures passed between several brass parts and the xylophone at measure 20 creates considerable tension and excitement. This quick pace and use of constant dissonance abruptly stops at measure 30 with the solo trumpet continuing a transposed statement of the opening theme that it had begun in measure 27.

Only the two horns accompany the trumpet in this three bar reprieve. Following this three bar section the music returns to its chaotic manner, building in volume and range until the true B section in measure 40. The B section is a dramatic contrast to the frantic A section. The dynamics are much softer and the solo trumpet part is prominent as it performs long, lyrical phrases. The accompaniment figure features a playful counterpoint of even eighth notes that are alternately slurred and staccato (Figure 1a). This figure moves through most of the brass parts and is borrowed from the opening cadenza section in measures 13 through 22 (Figure 1b).

40

C Tpt. 2

Hn. 2

Euph.

*p*

*p*

**Figure 1a-mm 40-45, Movement 1, *Concertino* for Trumpet and Brass Ensemble**

13

*p*

*f*

18

*p*

*f*

**Figure 1b- mm 13-22, Movement 1, *Concertino* for Trumpet and Brass Ensemble**

In the B section, the material for the development first appears in the solo trumpet line. The material displays a four sixteenth-note cell that is followed by a longer pitch and is initiated by the solo trumpet in measure 44. The solo trumpet alternates this figure with several of the other brass and percussion parts during this *molto melodius* section until the accompanying ensemble and solo trumpet reach an important climax point at measure 51. The trumpet still borrows the figure occasionally, especially in the event of building tension as the volume increases. The solo trumpet line restates the opening triplet fanfare in measure 61. This excitement, similar to the earlier calm section, lasts only a brief time as the string bass and low brass playfully present a staccato walking bass line in a mixed meter of 3/4 and 4/4 time beginning in measure 66 and displaying the first meter change in the movement.

Measure 73 features the solo trumpet presenting the lyrical B theme. Trumpet and horn accompany the soloist with the sixteenth-note cell. At measure 84 the solo trumpet borrows the remaining thematic material from the opening fanfare (measures 13 through 19) using staccato articulations mixed with an occasional slurred pair of eighth notes. The music modulates from a tonal center of E to F eventually building in tessitura, volume, and longer note values before climaxing to a tonal center of G. Petrovics manipulates the tonal center of G, alternating it with quarter notes on F-sharp 5 with a surprising resolution of G-sharp 5 (measure 110) rather than the anticipated G tonal center. In measure 108, horns and trumpet recall the chaotic triplet figures from the A section. Following a powerful (unison) eighth-note downbeat in measure 118, the accompaniment vanishes as the solo trumpet sustains at a low C4 at a *mezzo-forte*

dynamic. After the sustained C4 in measure 118, the B theme in the solo trumpet is restated. The sparse accompaniment in first trumpet and first horn alternate a quiet response to the soloist. Measure 130 reintroduces the fanfare theme from the beginning although in a somewhat shorter version only to be capitulated by the B theme. This section is highlighted by instructions to play with a *dolce* feel mixed with the accented and *forte* triplet fanfare. The movement continues to increase tension as the accompaniment becomes more complex and the volume once again builds through measure 150, with a sudden dynamic drop to *piano* in measure 151. The bass lines increases the tension by playing an A minor arpeggio on quarter notes, giving a strong sense of pulse and authority amid clear chaos.

The ascending and descending eighth-note-triplet accompaniment figures from Section A return at measure 166. The triplet eighth notes gradually slow to triplet quarter notes in measure 171 signaling the end of the movement. All brass instruments end the work with a surprising and powerful *fortissimo* eighth note triplet on beat 4 of measure 173, resolving with a perfect fifth G-D as the final chord of the movement.

#### Movement 2- *Adagio*

The second movement, *Adagio*, contrasts the first movement due to the presence of smaller intervals and a slower tempo. A painful and melancholy melody is developed in a three-part form accompanied by a dirge with a pulse, much like a slow heart beat. *Pianissimo* dynamics are utilized in both the solo line and the ensemble accompaniment through much of the second movement. The movement is written in 4/8 time with a metronome marking of 60, and instructions to play *legato* and *espressivo*. The strongest



rhythmic sense in the opening accompaniment statement is syncopated in the first and second trombones on octave C-sharps as seen in measures 1 through 5 in Figure 2. During this syncopation, the string bass, tuba, and euphonium present a sweeping chromatic melody on the strong beats of each measure. Periodically, as in measures 5 and 9, these three instruments syncopate a beat disrupting the clear sense of time for a measure before jumping back into the original half time pulse (Figure 2). The movement is dominated by chromaticism, gradually rising in pitch and often coupled with an increase in volume, building to the first climatic moment in measure 18.

The B section arrives at the end of the opening melancholy section and it transitions into a trumpet trio in the accompaniment in measure 28. The constant quarter note pulse by the second trumpet acts as an underpinning to the juxtaposed sixteenth-dotted eighth rhythm in the first trumpet part versus the dotted eighth-sixteenth rhythm in the third trumpet part. The dynamics remain soft and the only accompaniment throughout this section is on the downbeats in the horns and vibraphone. The solo trumpet returns in measure 32 with the same rhythmic figure initially presented by the first trumpet in measure 28. At measure 34 the soloist begins to embellish the theme creating considerable tension with an increase in volume, ascending chromaticism, and rhythmic duration. The primary rhythmic embellishment at measure 34 is stimulated by thirty-second note triplet figures. The line builds in intensity towards its second climatic moment until the soloist suddenly drops in pitch from *fortissimo* G5 to D-sharp 4. This is followed by silence while the once *forte* trumpet, euphonium, and trombone accompaniment diminishes to a mysterious chromatic dirge in measure 42.

**Adagio** ♩ = 60

Soloist in C

Trumpet in C 1

Trumpet in C 2

Trumpet in C 3

Horn in F 1

Horn in F 2

Trombone 1

Trombone 2

Euphonium

Tuba

Bass

Timpani

Triangle

Vibraphone

Marimba

**Figure 2- Mm 1-9, Movement 2, *Concertino* for Trumpet and Brass Ensemble**

The movement begins to climax again in measure 58 with a gradual crescendo and half step modulations by the soloist. The trumpet accompaniment is highlighted by considerable use of syncopation, louder dynamics, and higher tessitura in the first trumpet finally resolving at the downbeat of measure 64.

In measure 65, the second movement begins the closing statement with each instrument in the extreme low register, a decrescendo to *piano*, and the soloist resting

the previous melancholy figure on E4. The ending resembles closure from the anger and frustration heard in the climatic points of the movement. The “heartbeat” in the bass line comes to a slowing halt, moving from constant eighth notes for two measures (in measure 68) to off-beat eighths, and finally ending on the downbeat of measure 72 as the rest of the brass accompaniment diminishes to nothing. The bass line here sounds very much like a heartbeat beating irregularly before giving up the final fight.

### Movement 3- *Vivace (Molto)*

Petrovics envisioned the third and final movement of the piece, titled *Vivace (molto)* as “the common solution for concerto music.”<sup>42</sup> The dance like qualities of the movement display virtuoso capabilities of the soloist throughout the entire movement. Petrovics crafted the third movement with a metronome marking of 92 in 6/8 time and referred to it as “a traditional return to the world of the rondo form.”<sup>43</sup>

The mood of the movement changes often and suddenly, alternating between the opening playful eighth note theme at *fortissimo* and the lyrical *piano* melody first presented in measure 37. At the beginning of the movement the third trumpet, horns, and trombones rhythmically juxtapose the tonal center of C against the traditional eighth note pulse stated by the soloist, first trumpet, second trumpet, and euphonium. This metric ambiguity at the beginning of the movement ends at measure 11 when the dotted half note C occurs on the downbeat. With the absence of the C tonal center, rhythmic stability is finally achieved in measure 12 with all instruments playing eighth notes.

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<sup>42</sup> Petrovics, Emil, *Handwritten Letter*, January 06, 2011.

<sup>43</sup> Ibid.

In this movement, rhythmic instability often signifies important tonal goals. In measure 28, the C resolution of the hemiola in measures 26 and 27 becomes the compositional device that Petrovics uses to signify important structural points in the music. Each time the rondo form travels into a different section, it is preceded by a hemiola. These short episodes can be found in the solo trumpet part or in the accompaniment. In measures 26 and 27 it is the unaccompanied solo playing quarter notes for two consecutive measures resolving on C. The resolution C signals the return of the introductory material. In measure 33 the hemiola occurs in the accompaniment signaling the transition into the B section, which begins in measure 37. The hemiola in the accompaniment does not appear as straight quarter notes; instead, it appears as eighth notes strongly placed on beats 1, 3, and 5 (Figure 3, measure 33). At measure 37, following a dramatic accented A pitch in the accompaniment, the soloist begins playing the lyrical B section theme unaccompanied.

The return to the A theme occurs at measure 81. The transition material preceding the return of the A section is much longer, extending from measures 70 through 80. This time the transition material intersperses hemiola measures in the accompaniment with measures in the traditional 6/8 pulsation. Typical of a contemporary rondo form, the A material is altered beginning in measure 81. The solo trumpet plays the sustained C5 with the accompaniment rather than resting as it did in the beginning of the movement. The soloist resumes the original statement of the theme in measure 85 until the hemiola appears in the accompaniment in measures 93 and 95. An elongated bridge section, beginning in measure 97 in A minor, features a *piano* chorale in

the accompaniment while the trumpet plays melodic fragments from the B section. The accompaniment moves in parallel chords beginning in measure 99. The parallel chords never resolve to A minor until the conclusion of each chorale statement (Figure 4).

The musical score for measures 33-37 of the *Concertino for Trumpet and Brass Ensemble* is presented below. The score is written for a large ensemble, including three Cornets (C Tpt. 1, 2, 3), two Horns (Hn. 1, 2), two Trombones (Tbn. 1, 2), Euphonium (Euph.), Tuba, Soloist in C, Bass, Timpani (Timp.), Vibraphone (Vib.), Tambourine (Tamb.), Bongos/Drums (Bgo. Dr.), Cymbals (Cym.), and Maracas (Mrb.).

Measure 33 begins with a strong *f* dynamic. The Soloist in C part features a melodic line with a fermata and a final flourish marked *fp* *espress.* The Bass part starts with a *p* dynamic, followed by a *f* dynamic. The Timp. part enters in measure 34 with a *mf* dynamic. The Vib. part enters in measure 35 with a *f* dynamic. The Tamb. part enters in measure 36 with a *f* dynamic. The Bgo. Dr., Cym., and Mrb. parts are silent throughout the measures.

**Figure 3: Mm 33-37, *Concertino* for Trumpet and Brass Ensemble**

99

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Euph.

113

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Euph.

127

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

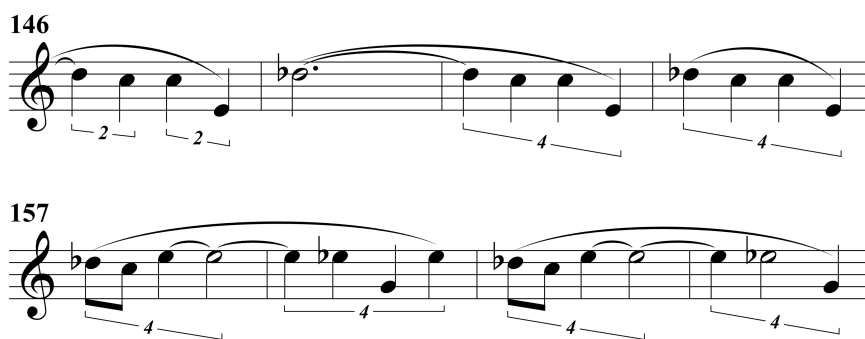
Euph.

**Figure 4: Mm 99-139, *Concertino* for Trumpet and Brass Ensemble**

Although the trumpet solo part centers on C, the third of A minor, the line sounds dissonant against the parallel chord accompaniment. A false resolution occurs on A minor in measure 121 and 122, but shifts to a *subito fortissimo* G-sharp in all parts, including the solo; the same effect takes place in measure 127. When the chorale section

is completed at measure 139, the A minor tonality is only one eighth note in duration while the trumpet solo lands on G-sharp simultaneously.

Following the surprise G-sharp in the trumpet solo part, the trumpet cadenza, serving as the C section, is introduced by several more legato G-sharps in measures 139 and 140. The hemiola is as important a feature to the cadenza as the pitch content. The struggle for tonality is also a significant feature of the cadenza. The presence of D-flat, often seen as C-sharp earlier in the movement, presupposes the final notes of the movement. Fragments of the cadenza also come from the first movement as seen in measures 146 through 149 and measures 157 through 161, however, the material modulates up a minor 3<sup>rd</sup> and the rhythm changes.



**Figure 5: Mm 146-149 and 157-161**

Petrovics instructed the soloist to play *poco rubato* with considerable freedom.

I wrote the cadenza for Geiger, but he took some liberties, he improvised on it, and I would like to here and now give you permission that if you

would like to improvise on that and treat it more freely than it is written then go ahead.<sup>44</sup>

At measure 178, the resolution C5 in the solo part signifies the completion of the cadenza and also the return to of the A section material in the accompaniment. Although abbreviated, this A section drives to the ending where the C natural is approached from above by the prolonged D-flat 5 in measures 212 and 213. Two bars of hemiola in the solo trumpet line (measures 201 and 202) introduce the final chorale statement in the accompaniment at measure 203. From measure 203 to the end, the solo trumpet part is dominated by C5. The tonality of C is prevalent in the solo part, but is only felt in the accompaniment in the final measure. This last important structural point is the only time in the movement that no hemiola appears. The last three notes of the piece share the same consecutive eighth note rhythm in all of the accompaniment as well as the solo part.

Petrovics' skill as a composer is well represented in this traditional return to the rondo form. He stated his intentions of the third movement in a typed letter on January 6, 2011:

In this section's merry, dancing atmosphere, I looked for concerto music's customary solution. I used the trumpet's virtuosity and bright sounding possibilities, only now and then, broke up the rapid whirling movement, with more serious material. The inevitable cadence, this is where opportunity for virtuosity was made, and in its development, GYORGY GEIGER, the great trumpet artist, was my aid. The recurring main theme, the old roundelay, recalls the rondo form. The accompanying orchestra is not large, but at the same time, an equal communicator of all three movements' world of thought. The entire work is about 15-16 minutes long.<sup>45</sup>

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<sup>44</sup> Petrovics, Emil, *Personal Interview*, pg. 12.

<sup>45</sup> Petrovics, Emil, *Handwritten Letter*, January 06, 2011.



Petrovics' compositional goals were clearly represented in this movement and throughout the piece in its entirety. He had great respect for brass players around the world, and during the live interviews he acknowledged that American Brass players were particularly "amazing."<sup>46</sup> As stated previously, the initial inspiration for *Concertino* was the fanfare, the trumpet's roots. To make this fanfare more powerful, an entire ensemble of brass and percussion is the perfect solution.

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<sup>46</sup> Petrovics, Emil, *Personal Interview*, pg. 16.

## CHAPTER IV

*CONCERTINO* FOR TRUMPET AND BRASS ENSEMBLE

# Concertino

Petrovics, Emil

Allyson Keyser

Allegro molto  $\text{♩} = 60-64$ 

## Movement I

Soloist in C

Trumpet in C 1

Trumpet in C 2

Trumpet in C 3

Horn in F 1

Horn in F 2

Trombone 1

Trombone 2

Euphonium

Tuba

Bass

Timpani

Xylophone

Vibraphone

Tambourine

Bongo Drums

Marimba

8

1

Soloist in C

*mf*

*f*

*p*

*f*

*p*

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Cb.

Timp.

Xyl.

Vib.

Tamb.

Bgo. Dr.

Mrb.

14

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Cb.

Timp.

Xyl.

Vib.

Tamb.

Bgo. Dr.

Mrb.

19

2

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Cb.

Timp.

Xyl.

Vib.

Tamb.

Bgo. Dr.

Mrb.

*f*

*mf*

*mf*

*mf*

*fp*

*mf*

*mf*

*mf*

*mf*

*p*

22

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Cb.

Timp.

Xyl.

Vib.

Tamb.

Bgo. Dr.

Mrb.

25

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Cb.

Timp.

Xyl.

Vib.

Tamb.

Bgo. Dr.

Mrb.

*mf*



28

3

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Cb.

Timp.

Xyl.

Vib.

Tamb.

Bgo. Dr.

Mrb.

*sub mf espr*

*f*

*f*

*sf*

*mf*

*mf*

*espr*

*mf*

*mf*

*mf*

*poco*

*f*

*poco*

32

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Cb.

Tim.

Xyl.

Vib.

Tamb.

Bgo. Dr.

Mrb.

37

4

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Cb.

Timp.

Xyl.

Vib.

Tamb.

Bgo. Dr.

Mrb.

[illegible]

45

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Cb.

Tim.

Xyl.

Vib.

Tamb.

Bgo. Dr.

Mrb.

49

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Cb.

Timp.

Xyl.

Vib.

Tamb.

Bgo. Dr.

Mrb.

5

sub p

f

f

f

2 players

2 players

53

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Cb.

Timp.

Xyl.

Vib.

Tamb.

Bgo. Dr.

Mrb.

*mf*

*mf* Con sord. *p*

*mf* Con sord. *p*

*mf*

*a la pizz*

*p*

*mf*

*a la pizz*

*mf* *pizz.* *p*

*mf*

*mp*

*p*

*p*

57 6

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Cb.

Timp.

Xyl.

Vib.

Tamb.

Bgo. Dr.

Mrb.



61

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Cb.

Timp.

Xyl.

Vib.

Tamb.

Bgo. Dr.

Mrb.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*p*

65

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Cb.

Timp.

Xyl.

Vib.

Tamb.

Bgo. Dr.

Mrb.

65

66

67

68

69

69

7

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Cb.

Timp.

Xyl.

Vib.

Tamb.

Bgo. Dr.

Mrb.

72

*espress.*

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Cb.

Timp.

Xyl.

Vib.

Tamb.

Bgo. Dr.

Mrb.

*p*

*f*

*fp*

*mf*

*a la pizz*

[illegible]

82

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Cb.

Timp.

Xyl.

Vib.

Tamb.

Bgo. Dr.

Mrb.

86

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Cb.

Timp.

Xyl. *mp*

Vib.

Tamb.

Bgo. Dr.

Mrb. *mp*

The musical score for measures 86-88 features a Soloist in C with a melodic line in measure 86. The woodwinds and brass sections are mostly in rests. The percussion section, including Tuba, Contrabass, and Xylophone, provides a rhythmic foundation with triplets and sixteenth-note patterns. The Xylophone and Maracas play a consistent sixteenth-note pattern throughout the measures. Dynamics such as *mp* (mezzo-piano) and *mf* (mezzo-forte) are used to indicate volume levels.

89

9

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Cb.

Timp.

Xyl.

Vib.

Tamb.

Bgo. Dr.

Mrb.

*mf*

*p*

*p*

*p*

*f*

*p*

Small Tamb.

*p*

Detailed description of the musical score: The score is for a percussion ensemble and a soloist. It consists of 15 staves. The Soloist in C part (top staff) has a melody in 4/4 time. Measures 89-92 show a sequence of musical events. In measure 89, the Soloist in C plays a melody, and the Tuba and Contrabass provide a rhythmic accompaniment. In measure 90, all instruments are at rest. In measure 91, the Soloist in C continues the melody, the Tuba and Contrabass continue their accompaniment, and the Timpani enters with a short burst. In measure 92, the Soloist in C plays a final phrase, the Tuba and Contrabass continue, the Timpani plays a short burst, and the Small Tambourine enters with a triplet. Dynamics are marked as *mf* for the Soloist in C in measure 89, *p* for the Horns, Trombones, and Tuba/Contrabass in measure 92, and *f* for the Timpani in measure 91.



93

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Cb.

Tim.

Xyl.

Vib.

Tamb.

Bgo. Dr.

Mrb.

Open

*mp*

*f*

*mf*

*mp*

*mf*

*f*

*mf*

*f*

*f*

96

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Cb.

Timp.

Xyl.

Vib.

Tamb.

Bgo. Dr.

Mrb.

99 10

Soloist in C

C Tpt. 1 *mf*

C Tpt. 2 Open *p* Open

C Tpt. 3 *p*

Hn. 1 *p*

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Cb.

Timp.

Xyl. *mf*

Vib.

Tamb.

Bgo. Dr.

Mrb.

103

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Cb.

Timp.

Xyl.

Vib.

Tamb.

Bgo. Dr.

Mrb.

108

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Cb.

Timp.

Xyl.

Vib.

Tamb.

Bgo. Dr.

Mrb.

Mute

*mf*

3

11

Detailed description of the musical score: The score is for measures 108, 109, and 110. The Soloist in C part consists of whole notes in measures 108 and 109, and a melodic phrase in measure 110. C Tpt. 1 plays a triplet of eighth notes in measure 108, rests in 109, and another triplet in 110. C Tpt. 2 and 3 have various note values and rests. Hn. 1 and 2 play eighth and quarter notes. Tbn. 1 and 2 have whole notes and rests. Euph., Tuba, and Cb. have whole notes. Timp., Xyl., Vib., Tamb., Bgo. Dr., and Mrb. are marked with rests. Dynamics include 'mf' for C Tpt. 1 and 3, and 'Mute' for C Tpt. 1 and 3. A circled '11' is above measure 110.

111

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Cb.

Timp.

Xyl.

Vib.

Tamb.

Bgo. Dr.

Mrb.

114

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Cb.

Timp.

Xyl.

Vib.

Tamb.

Bgo. Dr.

Mrb.

117

12

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Cb.

Timp.

Xyl.

Vib.

Tamb.

Bgo. Dr.

Mrb.



123

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Cb.

Timp.

Xyl.

Vib.

Tamb.

Bgo. Dr.

Mrb.

*p*

*f*

128

13

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Cb.

Timp.

Xyl.

Vib.

Tamb.

Bgo. Dr.

Mrb.

*f*

*p*

*espress.*

*pp*

[illegible]

[illegible]

143

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Cb.

Timp.

Xyl.

Vib.

Tamb.

Bgo. Dr.

Mrb.

*f*

*arco*

*f*

147 15

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Cb.

Timp.

Xyl.

Vib.

Tamb.

Bgo. Dr.

Mrb.

*ff*

*ff*

*ff*

151

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Cb.

Timp.

Xyl.

Vib.

Tamb.

Bgo. Dr.

Mrb.

154

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Cb.

Timp.

Xyl.

Vib.

Tamb.

Bgo. Dr.

Mrb.

*p*

*p*

*p*

*poco sf*

*sf*

*sf*



157

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Cb.

Timp.

Xyl.

Vib.

Tamb.

Bgo. Dr.

Mrb.

16 *espress.*

*p*

*f*

*sf*

162

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Cb.

Timp.

Xyl.

Vib.

Tamb.

Bgo. Dr.

Mrb.

165

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Cb.

Timp.

Xyl.

Vib.

Tamb.

Bgo. Dr.

Mrb.

168

17

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Cb.

Timp.

Xyl.

Vib.

Tamb.

Bgo. Dr.

Mrb.

172

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Cb.

Timp.

Xyl.

Vib.

Tamb.

Bgo. Dr.

Mrb.

## Movement II

**Petrovics, Emil**  
Allyson Keyser

**Adagio**  = 60

Soloist in C

Trumpet in C 1

Trumpet in C 2

Trumpet in C 3

Horn in F 1

Horn in F 2

Trombone 1

Trombone 2

Euphonium

Tuba

Bass

Timpani

Triangle

Vibraphone

Marimba

6 1

Soloist in C *p espress.*

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1 *p legato*

Hn. 2 *p legato*

Tbn. 1

Tbn. 2

Euph.

Tuba

Bass

Timp.

Trgl.

Vib. *poco*

Mrb.

This musical score page, numbered 76, contains measures 6 through 10. The Soloist in C part begins in measure 6 with a piano (*p*) and expressive (*espress.*) instruction, playing a melodic line with a slur. The C Tpt. 1 part is silent. C Tpt. 2 and C Tpt. 3 play a rhythmic pattern of eighth notes with slurs and accents. Hn. 1 and Hn. 2 play a continuous eighth-note pattern, with Hn. 1 marked *p legato* and Hn. 2 marked *p legato*. Tbn. 1 and Tbn. 2 play a rhythmic pattern of eighth notes with slurs and accents. Euph. and Tuba play a melodic line with slurs. Bass plays a melodic line with slurs. Timp. is silent. Trgl. is silent. Vib. plays a rhythmic pattern of eighth notes with slurs and accents, marked *poco*. Mrb. is silent. A first ending bracket is indicated by a circled '1' above measure 10.

11

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Bass

Timp.

Trgl.

Vib.

Mrb.



**16**

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Bass

Timp.

Trgl.

Vib.

Mrb.

*f*

*mf*

*mf*

*mf*

*mf*

*mf*

*pp* *poco* *mf*

*mf*

*mf*

**2**

21

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Bass

Timp.

Trgl.

Vib.

Mrb.

*mf*

*pp* *poco* *mf* *poco*

[illegible]

[illegible]

36

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Bass

Timp.

Trgl.

Vib.

Mrb.

3

*ff*

3

[illegible]

44

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Bass

Timp.

Trgl.

Vib.

Mrb.

*mf*

*p*

*p*

*p*

*p*

*p*

*pp*

*p*

49

5

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Bass

Timp.

Trgl.

Vib.

Mrb.



[illegible]

[illegible]

65 7

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Bass

Timp.

Trgl.

Vib.

Mrb.

*< p*

*poco sf*

*sf*

*sf*

*fp*

*pp*

*sf*

*pp*

*mf*

*p*

*mf*

*p*

*pp*

*p*

*pp*

*pizz.*

*p*

*fp*

*p*

*pp*

*p*

*sf*

*p*

**Movement III****Petrovics, Emil**  
**Allyson Keyser****Vivace, (molto)** ♩. = 92

The musical score is for Movement III, composed by Emil Petrovics and Allyson Keyser. It is in 8/8 time and marked Vivace, (molto) at 92 beats per minute. The score is written for a large ensemble, including a Soloist in C, Trumpets in C (1, 2, 3), Horns in F (1, 2), Trombones (1, 2), Euphonium, Tuba, Bass, Timpani, Vibraphone, Tambourine, Bongo Drums, Cymbals, and Marimba. The Soloist in C part begins with a rest, followed by a melodic line starting on the fifth measure. The Trumpets in C 1, 2, and 3 parts have various melodic and harmonic lines, with dynamic markings of *fp* and *p*. The Horns in F 1 and 2 parts have melodic lines, with *fp* marking. The Trombone 1 and 2 parts have melodic lines, with *fp* marking. The Euphonium part has a melodic line, with *p* marking. The Tuba part has a rest. The Bass part has a rest. The Timpani part has a rest. The Vibraphone part has a melodic line, with *f* and *p* markings. The Tambourine part has a rest, followed by a melodic line starting on the fifth measure, with *mf* marking. The Bongo Drums, Cymbals, and Marimba parts have rests.

7

1

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Bass

Timp.

Vib.

Tamb.

Bgo. Dr.

Cym.

Mrb.

13

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Bass

Timp.

Vib.

Tamb.

Bgo. Dr.

Cym.

Mrb.

19 2

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Bass

Timp.

Vib.

Tamb.

Bgo. Dr.

Cym.

Mrb.

24

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Bass

Timp.

Vib.

Tamb.

Bgo. Dr.

Cym.

Mrb.

*fp*

*fp*



3

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Bass

Timp.

Vib.

Tamb.

Bgo. Dr.

Cym.

Mrb.

36

4

Soloist in C

*fp* *espress.*

C Tpt. 1

*ff*

C Tpt. 2

*ff* *p* *f*

C Tpt. 3

*ff* *p* *f*

Hn. 1

*ff* *p* *f*

Hn. 2

*ff* *p* *f*

Tbn. 1

*ff* *f*

Tbn. 2

*ff* *f*

Euph.

Tuba

*p* *f*

Bass

*ff* *pizz.* *p* *f* *arco*

Timp.

*ff* *p* *f*

Vib.

*ff* *f*

Tamb.

*ff* *p* *f*

Bgo. Dr.

Cym.

Mrb.

*f*

43

Soloist in C

*fp* *espress.*

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Bass

Timp.

Vib.

Tamb.

Bgo. Dr.

Cym.

Mrb.

5

Soloist in C

*p*

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

*mf*

Tbn. 2

Euph.

*mf*

Tuba

Bass

Timp.

Vib.

Tamb.

Bgo. Dr.

Cym.

Mrb.

*f*

56

6

Soloist in C

*sf* Con sord.

*p*

C Tpt. 1

*p* Con sord.

C Tpt. 2

*p*

C Tpt. 3

Hn. 1

*fp*

Hn. 2

*ff*

Tbn. 1

*p* *espress.*

Euph.

Tuba

*p* *espress.*

Bass

*p* *espress.*

Timp.

Vib.

Tamb.

Bgo. Dr.

*f*

*p*

Cym.

Mrb.

*p*

61

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Bass

Timp.

Vib.

Tamb.

Bgo. Dr.

Cym.

Mrb.

Con sord.

*p*

The musical score for page 61 is written for a large ensemble. The Soloist in C part begins with a rest, followed by a melodic line starting in the third measure. The C Tpt. 1 part has a melodic line with a rest in the first measure, followed by a series of eighth notes. C Tpt. 2 and C Tpt. 3 have similar melodic lines. Hn. 1 and Hn. 2 have melodic lines starting in the second measure. Tbn. 1 and Tbn. 2 have rests. Euph. and Tuba have melodic lines starting in the second measure. Bass has a melodic line starting in the first measure. Timp. and Vib. have rests. Tamb. has a rest. Bgo. Dr. has a melodic line starting in the first measure. Cym. has a rest. Mrb. has a melodic line starting in the first measure. The score includes dynamic markings like 'Con sord.' and 'p'.

67

7

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Bass

Timp.

Vib.

Tamb.

Bgo. Dr.

Cym.

Mrb.

Open

Open

Open

*p*

*fp*

*fp*

*fp*

72

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Bass

Timp.

Vib.

Tamb.

Bgo. Dr.

Cym.

Mrb.

*fp*

*fp*

*fp*

*f*

*mf*

*pizz.*

*arco*

*p*

*f p*



78 8

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Bass

Timp.

Vib.

Tamb.

Bgo. Dr.

Cym.

Mrb.

*fp*

*f*

*p*

*ff*

*f*

*pizz.*

*arco*

84

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Bass

Timp.

Vib.

Tamb.

Bgo. Dr.

Cym.

Mrb.

*mf*

*f*

*f*

*fp*

*f*

*f*

*mf*

89

9

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Bass

Timp.

Vib.

Tamb.

Bgo. Dr.

Cym.

Mrb.

The musical score for measures 89-93 features a variety of instruments. The Soloist in C plays a melodic line in the first measure, followed by a rest. The C Tpt. 1, 2, and 3 parts have complex rhythmic patterns, with Tpt. 2 and 3 starting with a forte (sf) dynamic. The Hn. 1 part is silent, while Hn. 2 plays a sustained note. The Tbn. 1 part has a rhythmic pattern, and the Tbn. 2 part is silent. The Euph., Tuba, and Bass parts are silent until measure 93, where they play a chord with a forte (ff) dynamic. The Timp. part is silent. The Vib. part plays a sustained note. The Tamb. part has a rhythmic pattern. The Bgo. Dr., Cym., and Mrb. parts are silent.

[illegible]

101

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Bass

Timp.

Vib.

Tamb.

Bgo. Dr.

Cym.

Mrb.

108

11

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Bass

Timp.

Vib.

Tamb.

Bgo. Dr.

Cym.

Mrb.

*fp*

*fp*

*fp*

*fp*

*ff*

*ff*

*fp*

*fp*

*arco*

*fp*

*f* > *pp* — *mf*

*f*

115

12

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Bass

Timp.

Vib.

Tamb.

Bgo. Dr.

Cym.

Mrb.

121

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Bass

Timp.

Vib.

Tamb.

Bgo. Dr.

Cym.

Mrb.



129 13

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Bass

Timp.

Vib.

Tamb.

Bgo. Dr.

Cym.

Mrb.

*p*

*p*

*p*

137

14

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Bass

Timp.

Vib.

Tamb.

Bgo. Dr.

Cym.

Mrb.

*p*

*f*

*mf*

*espress.*

137

14

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Bass

Timp.

Vib.

Tamb.

Bgo. Dr.

Cym.

Mrb.

*p*

*f*

*mf*

*espress.*

144

Soloist in C

15

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Bass

Timp.

Vib.

Tamb.

Bgo. Dr.

Cym.

Mrb.

The musical score for page 112, measures 144-151, is presented. The Soloist in C part begins at measure 144 with a melodic line. Measure 15 is circled. The other instruments have rests throughout the measures.

152

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Bass

Timp.

Vib.

Tamb.

Bgo. Dr.

Cym.

Mrb.

159

16

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Bass

Timp.

Vib.

Tamb.

Bgo. Dr.

Cym.

Mrb.

The musical score for page 114, measures 159-166, is presented. The Soloist in C part begins with a melodic line in measure 159, marked with a circled 16. The dynamics are marked *mf* and *f*. The rest of the ensemble, including C Tpt. 1, C Tpt. 2, C Tpt. 3, Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, Euph., Tuba, Bass, Timp., Vib., Tamb., Bgo. Dr., Cym., and Mrb., are in rests throughout the measures.

166

17

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Bass

Timp.

Vib.

Tamb.

Bgo. Dr.

Cym.

Mrb.

174

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Bass

Timp.

Vib.

Tamb.

Bgo. Dr.

Cym.

Mrb.

*f*

*f*

*f*

*f*

*fp*

*p*

*p*

*p*

18

Soloist in C *mf*

C Tpt. 1

C Tpt. 2

C Tpt. 3 *fp*

Hn. 1

Hn. 2

Tbn. 1 *fp*

Tbn. 2

Euph. *fp*

Tuba *fp* pizz.

Bass *fp*

Timp.

Vib.

Tamb. *mf* *f*

Bgo. Dr.

Cym.

Mrb.



186

19

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Bass

Timp.

Vib.

Tamb.

Bgo. Dr.

Cym.

Mrb.

*f*

*f*

*f*

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

*mf*

*fp*

*f*

*fp*

192

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Bass

Timp.

Vib.

Tamb.

Bgo. Dr.

Cym.

Mrb.

ff

ff

ff

ff

ff

ff

ff

ff

f

**198**

(20)

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Bass

Timp.

Vib.

Tamb.

Bgo. Dr.

Cym.

Mrb.

*f*

*pp*

*p*

*pizz.*

205

(21)

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Bass

Timp.

Vib.

Tamb.

Bgo. Dr.

Cym.

Mrb.

212

Soloist in C

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tuba

Bass

Timp.

Vib.

Tamb.

Bgo. Dr.

Cym.

Mrb.

## CHAPTER V

### EMIL PETROVICS LIVES ON

The purpose of this project is to provide a new outlet for the performance of *Concertino* by Emil Petrovics. Trumpets, euphonium, trombones, tuba, marimba, vibraphone, and xylophone are assigned the original orchestral string and woodwind parts while few changes occur in the non-mallet percussion parts and the two horns. A unique addition to this transcription includes the use of string bass, as requested by Petrovics, for the distinct sound of the airy pizzicato notes that cannot be produced by any other instrument in the ensemble.

To succeed in transcribing the score for brass ensemble, many of the original upper string parts now appear in the high brass, most notably the trumpets. The horn lines remain true to the original work, as they are the only brass instruments used in Petrovics' orchestral score. The xylophone, marimba, and vibraphone are often assigned upper woodwind or string lines that are too difficult or impossible to play on brass instruments. The bassoon lines, which appear mostly in octaves in the original score, are now seen in the trombones. Although the string bass is still included in this arrangement in accordance with Petrovics' wishes, the tuba and euphonium often enhance the bass line.

Another purpose of this dissertation is to provide English-speaking musicians an opportunity to understand and appreciate Petrovics as an important contemporary

composer. Live interviews with the composer allowed for a more extensive biographical sketch and insights into his thoughts on compositional processes. Although extensive Hungarian scholarship on Petrovics exists, most notably his two-volume autobiography, little substantial work is found in English, making it very difficult for Americans to understand his value as an important contemporary composer.

### **Suggestions for Further Research**

Emil Petrovics was an award-winning, well-respected contemporary composer in the history of Hungarian music. In order to popularize Hungarian composers like Petrovics, Hungarian citizens who have emigrated to America could be of substantial assistance. Kinga Gaspers, cousin of Petrovics, currently resides in Phoenix, AZ. She was an invaluable asset in working on this document as she was able to translate numerous documents and interviews with Petrovics. She recently translated his last written article, “The Apocalyptic Annihilation of the Art of Music,” which was published in Hungary in 2011 as well as his last composition *Poems from Plays*, a collection of Shakespeare’s poems written for female voice. A translation of Petrovics’ autobiography would be a vital resource for composers all over the world. Although *Concertino* for trumpet by Petrovics has not received as much attention in Hungary as some of his other works, it remains highly valuable to any serious trumpeter due to the technical abilities and virtuosity showcased by a successful performance.

A symphonic wind ensemble arrangement of *Concertino* has yet to be written and would provide yet another outlet for the exposure of the work. Brass ensembles throughout America and Europe looking to expand their repertoire may be interested in

concerti with brass ensemble accompaniment such as Petrovics' *Concertino*, perhaps spreading a demand for brass ensemble arrangements of other works by Petrovics. He composed a brass ensemble work (three trumpets, trombone, and tuba) in 1953 and in his initial letter of contact he exclaimed, "decades ago, one of my brass works, *Cassazione*, with quintet and sextet variations, was played often in your homeland."<sup>1</sup> He did not mention whether the composition had been played in recent years, but a revitalization of the work is imperative to allow for more exposure of Petrovics' compositions for brass. Other brass works that Petrovics did not mention during any of the interviews include his *Serenade* for horn and piano (1993) and his brass quintet (1964), which was premiered by the resident Brass Quintet of the Béla Bartok Music School on February 2, 1973, almost a decade after it was composed. His daughter, Eszter Petrovics, rediscovered these works after receiving the rights to his entire collection of works with the corresponding original manuscripts after his death in 2011.

Before he passed away, Petrovics indicated that he hoped this brass ensemble arrangement of *Concertino* would increase the popularity of not only himself, but also other Hungarian composers. There are several composers from Hungary in addition to Petrovics who deserve more attention in America, many of whom wrote works for trumpet that have yet to be transcribed or recorded with brass ensemble. Compositions by László Dubrovay (b. 1943), Frigyes Hidas (1928), Miklós Sugár (1952), and Kamilló Lendvay (1928) can all be heard on Gyorgy Geiger's compact disc, "Contemporary Hungarian Trumpet Concertos," published by Hungaroton in 2004.

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<sup>1</sup> See Appendix B.



Aside from Hungarian composers, many standard contemporary trumpet works are not available with brass ensemble accompaniment. For example, only piano reductions and orchestral or wind ensemble arrangements exist for Kent Kennan's *Sonata*, Paul Hindemith's *Sonata*, and Alexander Arutunian's *Concerto*. Although not all string and woodwind parts of such difficult works may be transferable to brass instruments, the use of percussion is crucial, most notably mallet instruments, allowing a new avenue for performance of such challenging and exciting music with brass ensembles.

Petrovics' passing came before America knew much about his music, which is unfortunate because it was a land he very much wanted to reach. Had Petrovics lived to see the completion of this study, perhaps he would have been inspired to compose more music for the brass community he treasured. Although the intent of this study was to promote the work of Emil Petrovics by providing a new avenue of performance for his only solo trumpet composition, his untimely death is even more reason to celebrate his life's work.

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APPENDIX A

PROGRAM FROM PREMIER OF *CONCERTINO* WITH BRASS ENSEMBLE

**VCU**

Virginia Commonwealth University

**Department of Music**

***BrassFest***  
***2011***

October 10-16, 2011

Sonia Vlahcevic Concert Hall  
Virginia Commonwealth University  
W.E. Singleton Center for the Performing Arts  
Richmond, VA

Tuesday, October 11

---

Quintet No. 3 ..... Victor Ewald

I. Allegro Moderato

II. Intermezzo

*Dana Morrison, Olivia Sturgill, trumpets*

*Marcus Redden, horn*

*Seth Williams, trombone*

*Jeff Hudson, tuba*

**7:30 PM**

**The Richmond Brass and Percussion Consort**

*George Tuckwiller, director*

with

*Allyson Keyser, trumpet soloist*

Agincourt Song ..... Elgar Howarth

Non Nobis Domine from Henry the V ..... Patrick Doyle

Concertino for Trumpet ..... Emil Petrovics

Allegro

arr. Allyson Keyser

*Allyson Keyser, trumpet*

Victory at Sea ..... Richard Rodgers

Isaiah 40 ..... Robert Redhead

**Intermission**

Ashokan Farewell ..... Jay Ungar

*Sullivan Ballou Letter read by Brenner Pugh*

Lincoln Portrait ..... Aaron Copland

*Narrated by Peter Pettit*

Band of Brothers ..... Michael Kamen

arr. Rieks Van der Velde

1812 Overture ..... Tchaikovsky-Childs

*Matt Bruins, Jordan Buck, Allyson Keyser, Bruce King, Jimmy Pennington,*

*Brenner Pugh, John Scott, Steve Smith, Mike Worthington, trumpets*

*Ruth Auman, Amanda Winger, Beth Miksovic, John Zannino, horns*

*John Carroll, Robert Ellithorpe, Alex Theofanos, trombones*

*Mark LaFratta, Peter Pettit, Ross Walter, euphoniums*

*David Simmons, David Townsend, Stephanie Ycaza, tubas*

*John Campbell, Ron Holmstrand, Phillip Saunders, percussion*

## APPENDIX B

## LETTER OF PERMISSION FROM EMIL PETROVICS

Dear Mr. Petrovics,

I am currently pursuing a doctorate of musical arts in trumpet performance at the University of North Carolina at Greensboro (USA) where I study with Dr. Edward Bach. I performed your *Concertino* for Trumpet (with piano) during my master's studies and enjoyed performing it so much that I would like to explore the piece more extensively. Are there currently any other arrangements besides the piano and orchestral editions? I am interested in arranging this piece for brass ensemble and trumpet solo as we have many talented brass ensembles in the area and they are always looking for new works to premier with soloists. I want to take it a step further, with your permission, and use the transcription as my dissertation, complete with a biographical sketch, theoretical analysis, and historical background of the piece. May I have your permission to pursue this project?

Sincerely,

~Allyson Keyser

Tisztelt Petrovics Úr!

A University of North Carolina at Greensboro (USA) egyetem zeneművészeti ágán folytatom doktorátusi tanulmányaimat trombita tanszakon, ahol Dr. Edward Bach a professzorom. Masterfokozatú tanulmányaim során előadtam az Ön Trombita Concertinoját zongorával, és a darab annyira tetszett, hogy alaposabban kívánok vele foglalkozni. Érdeklődnék, hogy létezik-e más átirat a zongora és zenekari kiadás mellett, ugyanis a darabot szeretném átírni rézfúvós zenekarra és trombita szólóra. Sok tehetséges rézfúvós együttes van a környéken, akik szívesen adnak elő új műveket szólistákkal.

Továbbá, az Ön engedélyével szeretném a rézfúvós átiratot a disszertációm megírásához használni, kiegészítve egy életrajzi vázlattal, a darab elméleti elemzésével és történelmi háttérével.

Szeretném engedélyét és hozzájárulását kérni, hogy ezt a tervet megvalósíthassam.

Segítségét és válaszát előre is köszönöm.

Üdvözlettel,

Kedves Allyson Keyser! Levele jókedvre derített, hiszen a szerző azért ír, hogy játsszák el azt, amit komponált, s boldog, ha örömet szerez előadónak, hallgatónak. Természetesen hozzájárulok, hogy terveit megvalósítsa: elemezze a kompozíciót, életrajzi adatokat az interneten, európai és amerikai lexikonokban bőségesen talál. Ami a hangszerelést illeti: nincs kifogásom ellene. A szimfónikus zenekari partitúrán és a zongorakivonatatos változaton kívül nincs más kombináció. Örölnék, ha az Ön fúvószenekari átdolgozását szívesen tűznék műsorra a szóbajöhető koncerteken. Tudom, hogy az Egyesült Államokban milyen nagyszerűen tanítják és művelik a fúvóshangszereken való játék művészetét. Egyik rézfúvósokra írt darabomat két-három évtizeddel ezelőtt igen sokat játszották az Ön hazájában. (*Cassazione rézfúvósokra*, (kvintett és szekstett változatokban).

Jó munkát és sok örömet, sikert kívánok Önnek e munkájában, s megtisztelne, ha tájékoztatna olykor-olykor a dolgok állásáról.

Elnézést kérek angol nyelvtudásom kevéssé hasznavehetőségéért. Köszönöm tanítványa édesanyjának a segítséget.

Fordítása a magyar nyelv tökéletes ismeretéről és a szakkifejezésekben való kifogástalan jártasságról tanuskodik. A továbbiakban nyugodtan használja angol anyanyelvét, válaszaimat szívesen fogalmaznám magyarul.

Szívélyes és kollegiális barátsággal üdvözlí

Petrovics Emil

Budapest, 2010. 07. 27.

Dear Allyson Keyser!

Your letter cheered me up, since a composer writes in order that they'll play what he wrote, and is happy if he can cause joy to the performer and the listener. Naturally, I will support your effort in order to realize your plans: analyze the composition, biographical information can be found on the internet, there is plenty in both American and European Lexicons. Regarding the orchestration (transcription), I have no objection. Aside from the symphonic orchestration and piano score, there are no other variations. I would be happy, if your brass orchestration would be welcomed at possible concerts (in the future.) I know how well they teach and perform the artistry of the Brass instruments in the United States. Decades ago, one of my Brass works, (*Cassazione for Brass*, with quintet and sextet variations,) was played often in your homeland. I wish you good work and much joy in your work, and you would honor me, if now and then, you would keep me updated on your progress. I apologize for my poor of the English language. I thank your student's mother for her help. Her translation is proof of her perfect knowledge of Hungarian and experience in the area of technical terminology. In the future, feel free to continue using your English mother tongue, I would like to reply in Hungarian.

With collegial and heartfelt friendship, I greet you,

Petrovics Emil

Budapest. 2010 07. 27.

## APPENDIX C

## LETTER OF PERMISSION FROM EDITIO MUSICA BUDAPEST

Dear Allyson,

Universal Music Publishing Editio Musica Budapest give you the permission to make a copy about orchestral score of "Concertino" by Emil Petrovics and use it on your dissertation at Greensboro University.

Best wishes  
Monika Farkas

Monika Farkas  
Copyright Manager  
Universal Music Publishing  
Editio Musica Budapest Ltd.



## APPENDIX D

PROGRAM AND TICKET STUB FROM PREMIER OF *CONCERTINO***NAPJAINK ZENÉJE***1991. április 30-án kedden 19.30 órakor a 6-os stúdióban***HANGVERSENYCIKLUS SZÁZADUNK ZENÉJÉBŐL****V/3. rész****A MAGYAR RÁDIÓ SZIMFONIKUS ZENEKARA**

játszik

Vezényel: Ligeti András

Közreműködik: Geiger György – trombita

1. Sály László: Tükörképek – *bemutató*
2. Petrovics Emil: Trombitaverseny (km.: Geiger) – *bemutató*
3. Ligeti György: Lontano
4. Csiky Boldizsár: A hegy

A sorozat szerkesztője: Lázár Eszter

A meghívó egy személy (magyar állampolgár) belépésére jogosít.  
Kérjük, hogy helyét 19.15 óráig szíveskedjék elfoglalni.

MAGYAR RÁDIÓ  
Zenei főosztály

1991. ápr. 30-án kedden 19.30 órakor a 6-os stúdióban NAPJAINK

ZENÉJE sorozatban

Név: .....

Lakcím: .....

## MUSIC OF OUR DAY

1991 April 30, Tuesday at 19:30 at Studio 6

Music Cycle from the Music of Our Century

V/3 part

THE HUNGARIAN RADIO'S SYMPHONIC ORCHESTRA

performs

Conductor: Ligeti Andras

Soloist: Geiger Gyorgy - trumpet

1. Sary Laszlo: Mirror Image - premiere
2. Petrovics Emil: Trompet Concerto (conductor: Geiger)- premiere
3. Ligeti Gyorgy: Lontano
4. Csiky Boldizsar: The mountain

Series Producer: Lazar Eszter

The invitation entitles one person (Hungarian Citizen) for entry.

We ask that you take your seat by 19:15.

HUNGARIAN RADIO  
Music Department

-----  
1991 April 30, Tuesday 19:30 at Studio 6 MUSIC OF OUR DAY series

Name:

Address:

## APPENDIX E

LETTER ABOUT *CONCERTINO* FROM EMIL PETROVICS

PETROVICS EMIL:

**CONCERTINO**

trombitára és zenekarra

1990 nyarán írtam ezt a darabot, amelyet a magyar rézfúvós-művészet csodálatos kivirágzása ihletett. Három tételből áll.

Az első: *Allegro molto*. Igen gyors löketésű mozgalmas anyag, amelyben visszatértem a rézfúvóhangszer hangzásgyökeréhez, a tiszta hangközkhöz, a fanfárszerű jelekhez. Ezekből, s ezeknek elhangolásából alakul ki az a zenei folyamat, amelynek megformálásához a régi mesterek szonátaformáját hívtam segítségül.

A második tétel: *Adagio*. Az első tétellel ellentétben, itt a kis lépések világa uralkodik. Ezekből alakítottam ki azt a hosszú melódiát, amely fájdalmas és búsongó, és amely egy úgynevezett háromtagú formában találta meg leginkább helyét.

A harmadik tétel: *Vivace*. A concerto-zenék szokásos oldását kerestem meg e szakasz táncos, vidám légkörében. A trombita virtuóz, fényesen hangzó lehetőségét használtam, s csak néha-néha szakítottam meg némi komolyra forduló anyaggal a gyorsan pergő mozgalmasságot. Az elmaradhatatlan kadencia, a virtuóz bemutató e művemben idekerült, s a virtuozitás kidolgozásában segített GEIGER GYÖRGY, a trombita nagy művésze. A tétel fő zenei gondolatának szabályos vissza-visszatérése a régi körtánc, a rondó formavilágát idézi. A versengésben résztvevő zenekar nem nagy létszámú, ugyanakkor teljesen egyenrangú hordozója mindhárom tétel gondolatvilágának. A teljes mű kb. 15-16 perc időtartamú.

Petrovics Emil



LETTER ABOUT *CONCERTINO* FROM EMIL PETROVICS

*Concertino* for Trumpet and orchestra – by Petrovics Emil

I wrote this work during the summer of 1990, inspired by the flowering of Hungarian brass artistry. It consists of three movements.

First movement: Allegro molto. A quite rapid-striking, lively material, in which I returned to the root tonality of brass instruments, of clear intervals, and fanfare like characteristics. From this, and from detuning of these, musical progressions were developed, using the old masters' sonata form.

Second movement: Adagio. In contrast to the First movement, here, the world of small steps rules. From this, I fashioned a long melody, which is aching and sorrowful, and which found its place mostly in the so called trinomial /three-part/ form.

Third movement: Vivace. In this section's merry, dancing atmosphere, I looked for concerto music's customary solution. I used the trumpet's virtuosity and bright sounding possibilities, only now and then, broke up the rapid whirling movement, with more serious material. The inevitable cadence, this is where opportunity for virtuosity was made, and in its development, GYORGY GEIGER, the great trumpet artist, was my aid. The recurring main theme, the old roundelay, recalls the rondo form. The accompanying orchestra is not large, but at the same time, an equal communicator of all three movements' world of thought. The entire work is about 15-16 minutes long.

Petrovics Emil

## APPENDIX F

## IRB APPROVAL PAGES

Benefit to participants:

There are no direct benefits for participating in this study, however, a transcription will be available to performers and a historical background of the composer and this work will be written so that others can read and learn. The published document will provide information about Petrovics and his contribution of his "Concertino for Trumpet and Orchestra."

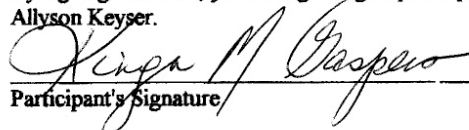
Benefit to society:

Society will have an understanding of not only Mr. Petrovics' contribution to music as a composer and teacher, but also an opportunity to learn about the aspects of Mr. Petrovics' life that helped shaped him as a composer and teacher. Society will also have access to an arrangement of the trumpet "Concertino" for brass ensemble in hopes to promote the work outside of Hungary.

By signing this consent form, you agree that you understand the procedures and any risks and benefits involved in this research. You are free to refuse to participate or to withdraw your consent to participate in this research at any time without penalty or prejudice; your participation is entirely voluntary. Your privacy will not be protected because you will be identified by name as a participant in this project.

The University of North Carolina at Greensboro Institutional Review Board, which insures that research involving people follows federal regulations, has approved the research and this consent form. Questions regarding your rights as a participant in this project can be answered by calling Mr. Eric Allen at (336) 256-1482. Questions regarding the research itself will be answered by Ms. Allyson Keyser at (757) 286-2559. Any new information that develops during the project will be provided to you if the information might affect your willingness to continue participation in the project.

By signing this form, you are agreeing to participate in the project described to you by Allyson Keyser.

 1/7/2011  
Participant's Signature Date

UNCG IRB  
Approved Consent Form

Valid 12/2/12 to 12/1/13

Benefit to participants:

There are no direct benefits for participating in this study, however, a transcription will be available to performers and a historical background of the composer and this work will be written so that others can read and learn. The published document will provide information about Petrovics and his contribution of his "Concertino for Trumpet and Orchestra."

Benefit to society:

Society will have an understanding of not only Mr. Petrovics' contribution to music as a composer and teacher, but also an opportunity to learn about the aspects of Mr. Petrovics' life that helped shaped him as a composer and teacher. Society will also have access to an arrangement of the trumpet "Concertino" for brass ensemble in hopes to promote the work outside of Hungary.

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Emil Petrovics 03.01.2011

Participant's Signature

Date

UNCG IRB  
Approved Consent Form

Valid 12/2/10 to 12/1/13